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SCENE FOR "THE ROSE AND THE RING"
AT THE LIVERPOOL REPERTORY THEATRE.
DESIGNED BY AUBREY HAMMOND.

Issued by the BRITISH DRAMA LEAGUE, a Federation of Societies and other Organizations working for the Development of the Drama. Individual Membership is also open to all who are concerned with the practice or enjoyment of the Art of the Theatre, and may be acquired by payment of the Annual Subscription of £1 1s., entitling the Member to all privileges of the League, including the free receipt of the League's Monthly Magazine. Full particulars from the Hon. Sec.,
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OUR ARISTOCRATIC DRAMA

By M. Hope Dodds

FOR the last three years I have been connected with an I.L.P. Dramatic Club, and have read numerous plays in search of "something suitable for us." As the Club collectively has very little money, and the members individually very little leisure, a play which requires much outlay on costumes and properties is almost out of the question. We have produced one of Shakespeare's comedies, which we very much enjoyed, but it is a slow, costly business which cannot be repeated often.

Plays which can be acted in modern clothes and a plain setting seem most suitable to our means, but my study of modern drama has revealed the fact that plays about the aristocracy, landed gentry and chief dignitaries of Church and State may be reckoned by hundreds, those about professional men and the well-to-do by tens, and those about working people in units.

A professional dramatist would probably say to this that he writes about the sort of people that his audiences like to see on the stage. But this is to go round in a circle; for he writes for a certain audience, and only that audience goes to the theatre. Very few members of our club are playgoers. They will go to see Shakespeare, or opera, or an historical play, to which they attach much more importance than cloak-and-sword drama deserves. But they are so incurious about these things that such companies may visit and leave the town without our members knowing anything about them. They are blankly indifferent to the ordinary round of society comedy and musical comedy which visits our provincial theatre. It is remarkable that hard-working men and women will spend their brief leisure in learning, rehearsing, producing and acting plays, without the smallest wish to go to the professional theatre.

But what are they to act? The aristocratic plays are numerous, and they have a surface air of simplicity, but as soon as the producer comes to grip with them difficulties appear. For one thing, the author has an uncomfortable way of sending his characters into evening dress in the last act. A girl of spirit can always manu-

facture herself an evening dress in one way or another, but a man's dress suit must be itself or nothing. It cannot be faked or contrived or made out of a table-cloth. Dress suits were long to us a baffling problem. We have now acquired two, so that we can clothe the hero and the villain, but the dinner-party beloved of modern playwrights is still out of our reach.

Then, again, there is the whole code of manners to be acquired, of which our members are totally unconscious. For example, in a performance of "The Importance of Being Earnest," I noticed that when Algernon gave his friends afternoon tea, he stirred each cup with the teaspoon before passing it. The point had never arisen at rehearsals, because we had not had teaspoons. I realized in a minute that this is what a hostess does when she is helping her guests to condensed milk. Our Algernon had done what all books of advice to young actors exhort us to do. He had watched his mother serving tea, and had copied her, with a result that would probably have made the author swoon.

The amount of rehearsal and niggling extra work which this different code entails was brought home to me in another play, this time about working people. Two men and a girl had to leave the stage together. The man who was nearest the door went out first, the girl followed him, and the other man, who was farther away, went last. This of course was perfectly correct, and none of the three actors gave it a single thought. If they had represented Lord George, Lord John and Lady Arabella, it would have needed a lot of instruction and practice to make the two men stand aside and let Lady Arabella go first.

Middle-class comedy does not bristle so freely with evening dress and points of etiquette, but it suffers under much the same drawbacks as aristocratic drama for working people. Witty dialogue depends very much upon analogies and references to a certain way of living and thinking of which our members know nothing, and lacking that experience it sounds pointless. The situations seem to them weak and artificial, or else improper. It is rather funny that while many worthy people are terrify-

ing themselves with the idea that the Labour Party will nationalize women, the members of that party are of the most rigid, not to say Victorian, respectability. They dislike intensely plays about unhappy marriages, divorce and prostitution. Even "The Twelve-Pound Look" shocked some, and "The Pigeon" had to be given up because no one would take the part of Guenivere Megan.

After all these deductions there seems to be little left for an I.L.P. dramatic club to act. The early plays of Shaw are, of course, the mainstay of actors and audience alike. Then there are the few plays in which the principal characters are working people. And here a curious point may be noticed. A dramatist might justify his aristocratic propensity on the grounds that he was following tradition. The Greek tragedians wrote about gods and heroes, Shakespeare about kings and queens. Shall he be denied his duke?

But there is this difference between his practice and that of the ancients. Formerly tragedy was written about exalted personages, but comedy about everyday people. Now comedy is all about the aristocracy, and hardly complete without a peer, but plays about working people are almost invariably very tragic. Consider the unmitigated gloom of "Strife" or "Nan." Working people like to see themselves idealized just as much as other people do. Puritans may consider their state the more gracious in that they are prevented by circumstances for indulging this taste. They are fed dramatically on strong meat and not on sugar plums. But when one considers the reception that was given to Ibsen, one cannot be surprised that working people do not welcome this kind of play with much enthusiasm.

Moreover, people who have very little experience of the theatre are much more sensitive to misfortunes on the stage than is the hardened playgoer. They quickly reach the point where tragedy no longer gives artistic satisfaction, but is simply painful. The secretary of a Socialist club described a performance of "Rutherford and Son" by his society: "Everyone was in tears by the end of the first act, and the audience

trooped out in the intervals. There was hardly anyone in the house at the end." Like the crocodile's refusal to eat anyone but Captain Hook, this was a compliment in its way, but decidedly embarrassing.

Again, many of these plays are devoted to pointing a moral against the workers. I do not mean that our members dislike serious interest; on the contrary, they like it, and are irritated by the frivolity of fashionable plays. But, like other people, they would rather be preached to than preached at. They want to hear their own opinions and feelings expressed, not to have others forced down their throats.

Recently a member of our club (not myself) wrote a play. She did not say, "Go to, I will write a play to suit our requirements," but evolved it naturally. An incident in the history of the local industry struck her imagination. She brooded over it until she found it had formed itself into a play. It had a serious and even tragic interest, but the tension was relaxed in the last act, and the end was tranquil, though not uproariously happy. In the development of the theme there was movement and incident—singing and dancing and humorous episodes all fell naturally into place. The actors were interested and worked like Trojans, for by our standard it was a big production. By any other it was all on the tiniest possible scale, but according to our opportunity we achieved a great success, entirely by the merits of the play, for we could not afford to advertise. Outside critics who had no interest in the author or the I.L.P. praised it; but it has no future, for it is not the sort of thing that appeals to a London West End audience, and at present that audience is the sole judge of what plays shall be produced. We laugh at the Russians for prohibiting bourgeois drama, but the restriction of plays in England to one class of society is as strong in practice as any legislation could make it. In London that class is sufficiently numerous to provide audiences, but in the provinces it is much smaller, relatively, to the rest of the population, and also it goes much less to the theatre. Yet provincial drama depends on this one small class.

When a theatrical company takes a pro-

vincial theatre for a repertory season, the nobility and gentry of the neighbourhood are urged to support it, to take season tickets, to go every night, and are abused for their stupidity when the enterprise fails. It may sound an extraordinary suggestion, but might not an attempt be made to widen the interest of the professional theatre? It must surely be intensely boring to go night after night to see the same people acting

plays which all have a strong family resemblance to each other.

If playwrights and actors and producers were for a change sometimes to cater for the tastes of working people, and to make a real attempt to attract their attention, to please and interest them—not only to depress and improve them—it seems possible that a large new audience might be attracted to the professional theatre.

THE LESSON OF OBERAMMERGAU

A LAST WORD

To the Editor of "DRAMA."

DEAR SIR,—May I thank Col. Bowen for his courteous criticism of my article, "The Lesson of Oberammergau"?

But surely he is mistaken when he writes "it would not be easy for any village to do the same as Oberammergau! The tradition as well as the religious stimulus would be lacking."

Why should religious stimulus be lacking? Is there no religion in English villages? There certainly is. And would not this religion inevitably stimulate any spiritual movement—and drama is surely a highly spiritual thing—which arose in village life?

I do not know precisely what Mr. Bowen means by "religion." I assume, however, that he uses the term in the ordinary way. Now if we review the various meanings that the word has in common parlance, we shall see that it never denotes anything that is not a natural ally of drama.

"Religious" sometimes means "ecclesiastical"; and was not the church the parent of the stage? Sometimes the word means "biblical," and how could a dramatic movement avoid the stimulus that flows through all our literature from the Bible?

And there is yet a deeper meaning. St. James, in defining "true religion," puts foremost "to visit the fatherless and widows in their affliction." He was not, I think, recommending district visiting as the supreme sacrament. But he was making it very clear that religion, for him, meant primarily that labour of love to which he was most drawn. This is, perhaps, the best of all meanings of the word. Religion is the cult of what a man deeply loves.

Now apply this meaning to village dramatics. *Amateur* dramatics—dramatics "for love." The cult of drama arising out of love of drama. The stimulus is a religious stimulus.

I do not suggest that the cult of the drama is the only factor in the religion of a member of a dramatic society. It may not even be the greatest factor. But I do claim for all persons who follow the cult of the drama what Mr. Bowen claims for the Passion Players, "a purely religious motive."

A word on tradition. In the first place, what tradition had Oberammergau *when it started*? Secondly, the Oberammergan tradition of to-day is, like all traditions, partly stimulus and partly incubus. There is much that is sad about it. Did not the Oberammergans in the 18th century secure a monopoly for their own passion play and crush out incipient plays in other Bavarian villages?

And thirdly, it is impossible for a village movement to receive the stimulus of tradition merely because no stimulating traditions happen to stand in its own particular village history?

I believe that every village dramatic society in this country may, if they require it, find, in addition to the religious stimulus which stirs among the villagers themselves, a stimulus in the dramatic traditions of their country.

Yours faithfully,

STEPHEN SCHOFIELD.

This correspondence must now cease.—EDITOR.



THE JOURNAL OF
THE BRITISH DRAMA LEAGUE

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Telephone: GERRARD 8011.

Neither the Editor nor the Drama League as a whole accepts any responsibility for the opinions expressed in signed articles printed in this Journal.

NEGOTIATIONS are proceeding with the Incorporated Society of Authors in reference to the question of a revised rate of payment for the amateur performance of plays. It is a complicated question, and in seeking for a modification of the present system the Drama League must be careful to take into account the rights and interests of playwrights, no less than those of the amateur societies. In two respects the playwrights are themselves suffering from the system now in use. In the first place many of the best modern plays are out of the reach of many amateur societies owing to the high fees demanded. But in the second place more and more societies are adopting a method of private performance by which payment of fees is avoided altogether. A reasonable royalty system would mitigate both these evils, and it is to the establishment of such a system that our efforts are directed. Some societies who are in the habit of giving performances on a large scale, naturally feel that a royalty basis of payment is likely to be of no benefit to them, just as some dramatic authors fear any change. It is to be hoped that a way may be found which will hold the balance between these extremes.

Mr. Basil Dean announces the commencement of his new "Playbox Theatre" season of afternoon plays at the St. Martin's Theatre. The season will begin in April and should win the support of all members of the Drama League, as it is the most ambitious attempt of recent years to establish in London an afternoon repertory of modern plays of a high standard. Subscribers to the whole series of performances will have special privileges, and full particulars, including the highly interesting programme of the first season, may be obtained on application from the St. Martin's Theatre.

Mr. Walter Starkie, Professor of Spanish Literature at Trinity College, Dublin, has very kindly consented to deliver a lecture on "The Tendencies of Modern Spanish Drama" for the benefit of the British Drama League and its members. His Excellency the Spanish Ambassador will preside. The lecture will take place at the end of March, and due notice will be sent to all members resident in London. Members of the League and secretaries of affiliated societies who reside in the provinces, but who might be able to attend the lecture, are invited to send their names to the hon. secretary as soon as possible, and full particulars will be sent to them as soon as the date is fixed.

Since the last number of *DRAMA* the following have become affiliated to the League:—

Ackworth School Dramatic Society
Miss M. F. Hartley
Actors' Church Union
Rev. Donald Hole
City of Leeds Training College
G. E. Wilkinson, Esq.
Doncaster Folk House Dramatic Society
Miss Goris Guest
Hart House Theatre, Toronto
The Manager
Oxfordshire Red Triangle Federation of Village Clubs
A. H. Griffiths, Esq.
St. Mark's Dramatic Society
Miss Ivy Cole
Social Institutes Union for Women and Girls
Miss Elsie Nicholls
Stockton Grammar School Dramatic Society
W. R. Worthington, Esq.
The Studio Theatre
Mrs. Spencer Watson

A NOTE FROM COLOGNE

By Barbara Mayhew

IN speaking of the drama in Germany I feel it is more interesting to note down a few facts from rather limited personal experience and observation than to take the quite unlimited opinions of those more competent to judge of such things than myself. The aforementioned experience and observations moreover have more or less been confined to Cologne and its neighbourhood. I am not afraid of being accused of holding a brief for the Germans, as I think that body of highly cultivated people who showed their intelligence by constantly banning German music during the war, and took every step to make our art as insular as possible, have learnt their lesson, namely, that the arts must stand apart from politics and make as it were an intellectual League of Nations of their own much more formidable and much more secure than the fragile diplomatic chains that bind nation to nation. Shaw says that we shall never get very far until we alter the well-known line to "Britons never never shall be masters," and this in a sense may be rather drastically applied to our art.

The most obvious explanation of the vitality and vigour of German opera and drama seems to be the attitude of the audiences—it is superfluous to remark that it is by the attitude of audiences that one judges the art of a country. The Germans of course, take their pleasures more seriously, and at the same time more naturally, than we do. They do not expect to go to the theatre, leave their brains in the cloak room and collect them with a blue ticket on the homeward journey—they regard the theatre and the opera critically and seriously—they demand something and see that it is provided.

In Cologne, to quote the important places of amusement, there is a Repertory Theatre (Schauspielhaus), the Opera House, and a theatre for the performance of light opera and musical comedies. The Repertory Theatre, to give a few instances, performs one or two Shakespeare plays a week—plays by Sudermann, Schiller, etc., and modern comedies. The Opera, of course, has a repertory of international music besides performing lesser known German

operas. Both these continue throughout the year playing to packed houses (including Sundays) with a few weeks' respite during the summer.

What the German players lack in temperament they seem to make up in efficiency, though there certainly seems to have been a fair measure of both behind some of the latest productions at the opera. I was immensely struck by some of the scenes in "Faust" the other night. For many years in England we have seen schemes set out and discussed for what I can only call the elimination of scenery and the substitution of line, but I certainly did not expect to find this simplicity of design carried out with such restraint in a German provincial opera house. There is a scene upon the seashore where two figures loom darkly out of what seems an endless grey mist with the merest suggestion of a far horizon line—a dungeon with a flight of steps silhouetted by a sort of ghostly moonlight, the actors scarcely visible yet lighted so mysteriously as to appeal to the imagination, just as Gordon Craig's designs for "Hamlet" reveal so little and yet suggest all the mystery of tragedy. The settings for "Parsifal" alike have that quality of "line" which has been so widely discussed in England with such seemingly small result.

Mr. Esme Percy, who runs the English theatre in Cologne, is continually being questioned by Germans who are desirous to see Shakespeare, Shaw and Wilde and other English classics performed there, but, alas, how seldom can they be done! This theatre is free from the tyranny of theatrical syndicates, which terrorize the West End producer, but no theatre can be free of the tyranny of audiences who flock to farces for a month and are bored by Shakespeare for a weary week.

We want more concentration, more pride in our heritage, and our drama will begin to live—this much we can learn from Germany. Another great difference out here is the fact that a great many of the operas and theatres are under State control—this obviates the precariousness of the average English provincial theatre. The syndicate system which is rapidly and deliberately crushing the life out of the English stage

will naturally only tolerate the dazzling successes, and this means that any new and inexperienced dramatist is practically helpless unless (or until) he has written what may be called a "popular" play. "It's always darkest before dawn." The hair-

dresser sang me excerpts from Wagner's "Rienzi" yesterday, beating time with both the hair brush and the electric drier. The day is perhaps not far off when the London manicurist will recite Shakespeare—who knows (but God forbid!)

NEWS FROM NORTH AND SOUTH

MR. JOHN MASEFIELD'S production of "Macbeth" by the Hill Players at the Town Hall, Oxford, on Jan. 19th and 20th, was so spirited and sympathetic that some technical shortcomings were largely atoned for. Perhaps some day the educational authorities will learn that clear utterance of one's mother-tongue is every man's right, and should be classed as physical culture. This would make matters much easier for the amateur producer. By this I do not mean that we should eliminate dialect—heaven forbid!—but the incapacity to articulate so that the listener can distinguish the sounds is a C₃ characteristic. Then the "placing" of the voice to the farther wall of a moderate-sized room might well be taught in any lesson on English. All the players except Mr. Masefield (second witch), Mrs. Philips (Lady Macbeth), and Mr. Howe-Nurse (Duncan) suffered from a want of voice-control, although most of them had naturally good voices and a genuine feeling for the cadence of verse. But in spite of too confidential a manner Mr. Knipe gave a study of Macbeth both moving and poetic. There was too little of the ruthless usurper in his reading, but he brought a rare quality of imagination to his interpretation of a man of sorrows in the grip of fate, egged on against his better nature: a very beautiful performance. All the actors played hard to each other, and that in itself can be a great charm. Lady Macbeth lacked variety, and the supernatural sensibility of one who invokes metaphysical aid to wait on nature's mischief. Her view was a little commonplace, but she had sincerity, intelligence, and realistic vigour. She washed her hands excellently well, though she was not always

well advised in the sleep-walking scene. She should be told that not even to gain additional inches must high-heeled shoes be allowed, and she should learn to walk silently. The only positive mis-casts were the Banquo, who failed utterly to sound the calm nobility of that soul "in the great hand of God" (but he made an impressive ghost in cere-cloths); and Lady Macduff's son, a young girl who had already forgotten how to be child-like. Little boys are never minxes. The witches were the best by a long way that I have ever seen, especially on their second appearance. Here Mr. Masefield was a decided asset. It is a mistake to think that being a playwright disqualifies for acting, and I think it probable that Shakespeare's Ghost was an important feature of Hamlet! Macduff's knocking at the gate was ineffective because instead of two or three heavy blows many weakly ill-timed ones were given; and the business of the drinking cup for Lady Macbeth's "That which hath made them drunk hath made me bold" was perilous, though, or perhaps because, it has been so done before. Some of the characters used gesture and sleuth-hound walk after the manner of barnstormers or mummers, and were none the worse for it. If we smiled it was not in derision, but with pleasure in their simple whole-heartedness. In all, a performance which held the interest, and left the greatest tragedy in the world unscathed, and which must develop imaginative perception both in players and public; especially that rustic public for which it is intended. I have seen few professional Shakespearean performances of which so much could be said. The absence of scenery was not noticed. The play was the thing.

G. J.

THE OTTOWA DRAMA LEAGUE.

The Little Theatre has been re-established in its former home in the Victoria Memorial Museum. It has been decorated and refitted and the opening performances were given on January 18th, 19th and 20th.

There are two other dramatic performances, one in February and one in March; and Mr. Bertram Forsyth, of Hart House Theatre, Toronto, will lecture and recite on Saturday evening, March 3rd. The three dramatic performances and the lecture are given for members of the League and their guests only. The membership fee is one dollar, which entitles each subscriber to one admission to all four entertainments. Members who wish to bring guests will be required to make additional subscriptions; each additional fee paid will entitle the member to bring one guest to each performance. The membership fee, it will be observed, is only nominal; but the executive has decided not to increase it this season. The theatre seats 240 people.

BETHLEHEM TABLEAUX.

EDALE, DERRYSHIRE.

In the little village of Edale, in the Peak District of Derbyshire, which is frequently snowed up for weeks in the winter, members of the congregation of the Parish Church presented on Friday evening, Jan. 19th, and the following afternoon, for the first time in the neighbourhood, a series of Pethlehem Tableaux, in which was set forth the Sacred Story of the Birth, Infancy, and Boyhood of our Divine Redeemer. The tableaux attracted such interest that, on both occasions, the schoolroom was filled with a "congregation" drawn, not only from the parish itself, but also from neighbouring parishes, and that in spite of the drenching rain on the Friday night. Some forty scenes were presented, being arranged in twelve episodes, namely, The Annunciation, The Visitation, St. Joseph's Dream, No Room in the Temple, The Shepherds in the Fields, The Holy Nativity, The Presentation in the Temple, The Visit of the Magi, The Flight into Egypt, Christ among the Doctors in the Temple, The Home at Nazareth, The Shadow and Triumph of the Cross. The gospeller was the vicar of a

neighbouring parish vested in a cope, the portions of the Gospels read describing the scenes to be presented. The carols and hymns sung between the scenes very sweetly and reverently by a female choir, helped further to illustrate the various scenes. The almost breathless silence which prevailed during the whole of the performance testified how great was the impression produced in the minds of those present. A stranger was heard to remark at the close of one of the performances, "It is the most beautiful thing I have ever seen."

THE GREENLEAF THEATRE.

TWO PERFORMANCES AT THE MUNICIPAL COLLEGE.

Two exceedingly interesting performances were given by players of the Greenleaf Theatre at the Municipal College recently, when Maxwell Armfield and Constance Smedley presented three short plays, "The Curious Herbal," "The Gilded Wreath," and "Belle and Beau," together with a series of Old English Folk Song and Modern Poetry.

These entertainments, which are under the *egis* of the Bournemouth Literature and Art Association, were striking examples of what could be achieved by simple setting and a rhythmic basis, combined with excellent colour sense, for one had to bear in mind that Mr. Armfield is a painter of no small distinction, and the results attained by his knowledge of art, together with the skill and good taste of his wife, were of inestimable importance in the grouping and harmony of the plays.

In these days of somewhat hectic pleasures it is good to hear a sweet girl voice declaiming the flowers, the trees, and all the beautiful things of nature. Good also to listen to such wise mirth as that which is contained in "The Gilded Wreath," to witness the triumph of feminine curiosity as depicted in "The Curious Herbal," or to share with the players the secret of a woman's heart in longing for "a little house of her own" in "Belle and Beau," for beneath the laughter and gay colour of Constance Smedley's little plays there lies the more sober tone of life's minor key.

THE STUDIO THEATRE.

The Studio Theatre, which for some years has been giving privately some of the most interesting performances that have been seen in London, has now opened its doors to the general public. On March 23rd, 25th, and 27th, at 9 p.m., two Greek Myths, "The Argonauts," and "Demeter and Persephone," will be played in mime and dance to early Italian music. Application for tickets of admission should be made to Mrs. Spencer Watson, at The Studio Theatre, 170 Warwick Road, Kensington High Street.

THE ST. ALPHEGE PLAYERS.

On March 23rd, at 8.20, and March 24th, at 3.0 and 8.30, at the Parish Hall, Vicarage Gate, Church Street, Kensington, the St. Alphege Players will perform four of the "Little Plays of St. Francis," by Laurence Housman (with vocal music by Arthur Somervell). Reserved seats (price 8/6, 5/9, and 2/4) may be obtained from Hugh Rees, 5 Regent Street, and from W. H. Smith and Sons, 12 High Street, Kensington.

HAMPSTEAD PLAY AND PAGEANT UNION.

Mr. E. A. Baughan has adjudged "The Demshur Man," by Mrs. C. M. Nesbitt (of the Melton Mowbray Group of the British Drama League), to be the best of the seventy-nine one-act plays entered for the Hampstead Play and Pageant Union competition. This play, with the author's permission, will therefore be produced by the Play and Pageant Union as part of the quadruple bill which they will present on April 12th, 13th, 14th and 16th.

HARPENDEN PLAYERS.

The Harpenden Players have recently produced the farcical comedy, "A Lady Calls on Peter," by Harry Wall. The audience at both performances was enthusiastic, and a long critical notice appeared in the local press. It is hoped that the proceeds will form the basis of a fund for further activities.

AN IMPERIAL DRAMA.

Mr. William Margrie's "Moses" has already introduced him to some members of the British Drama League. This unusual play sets forth a scheme for a new army of men and women whose purpose is "To create the superman ultimately, and to provide the present generation with a wholesome tonic."

With this second object in view, Mr. Margrie had now evolved a scheme for a great Imperial demonstration in dramatic form. It is planned on the lines of "Home Rule for Animals," a mock trial play of his which was recently staged at Morley College. The central idea of "Our Glorious Empire," as the new production would be called, is a petition from the Dominions that the capital of the Empire shall be moved from London overseas. To settle the claims of the various members of the Commonwealth, John Bull holds a Royal Commission on the British Empire, and finally awards the honour to South London. Within this framework the author proposes to co-ordinate the best patriotic music and poetry with speeches of practical and present importance from the characters representing the Dominions.

To carry out this ambitious scheme on the scale on which it has been planned, numbers as well as enthusiasm are necessary, and Mr. Margrie hopes that the borough councils will take the matter up and lend halls, that officials at the Colonial offices will give their help, and that besides organizers and actors, volunteer musicians and singers will be forthcoming to furnish the large choirs and orchestra required. The co-operation of societies affiliated to the British Drama League is particularly invited, and suggestions and offers of help should be sent to Mr. William Margrie, at 65 Trafalgar Road, Old Kent Road, S.E.15.

FEDERATION OF BOYS' CLUBS.

On behalf of the British Drama League, Mr. Arthur Wontner has kindly consented to adjudicate the recitation competition of the above Clubs to be held on Wednesday, March 7th, at the St. Martin's Boys' Club, Trafalgar Square.

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